

MAYO - 2015

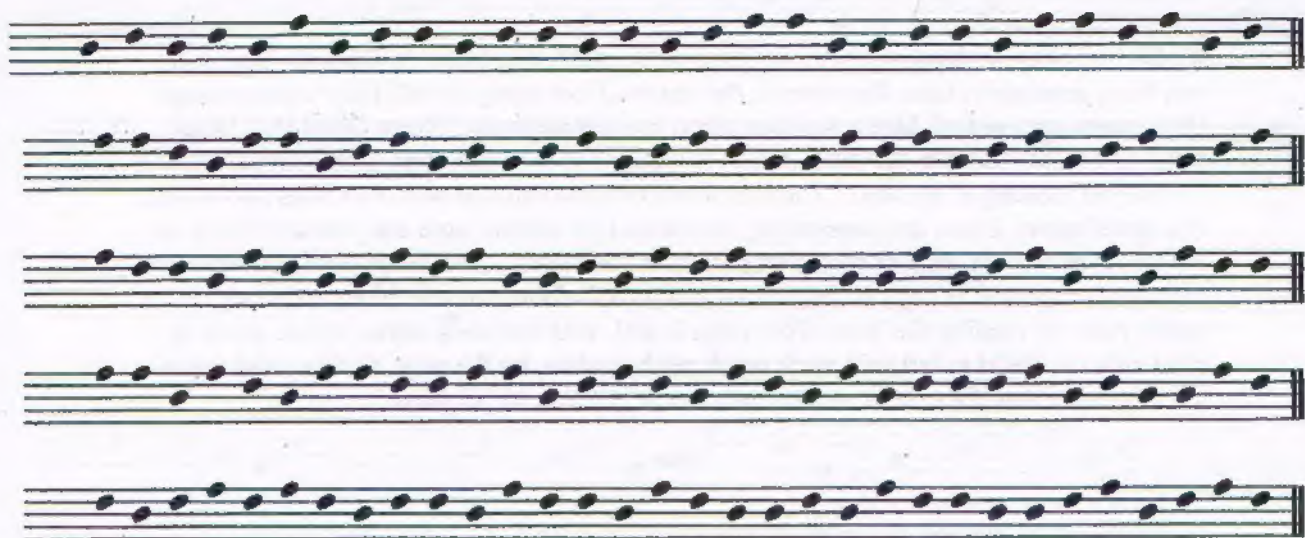
SIGHT-READING FOR GUITARISTS

Second Edition

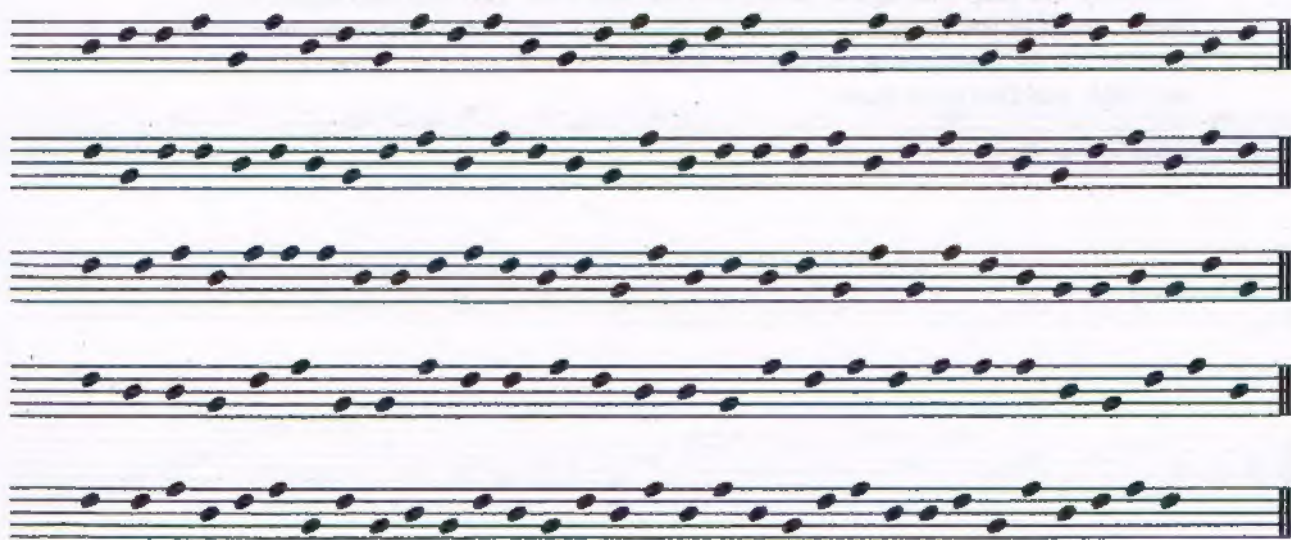
Frank Portolese

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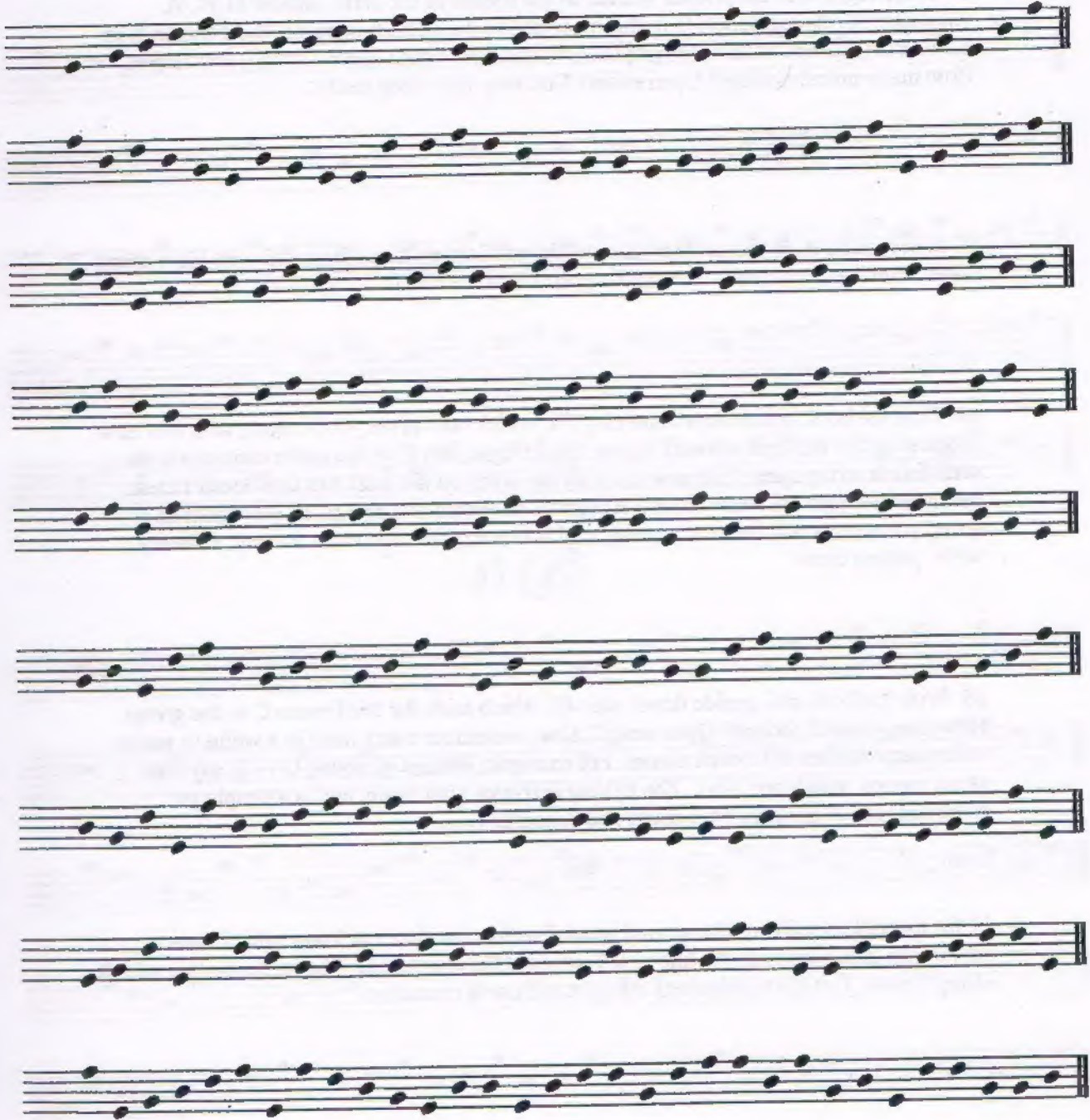
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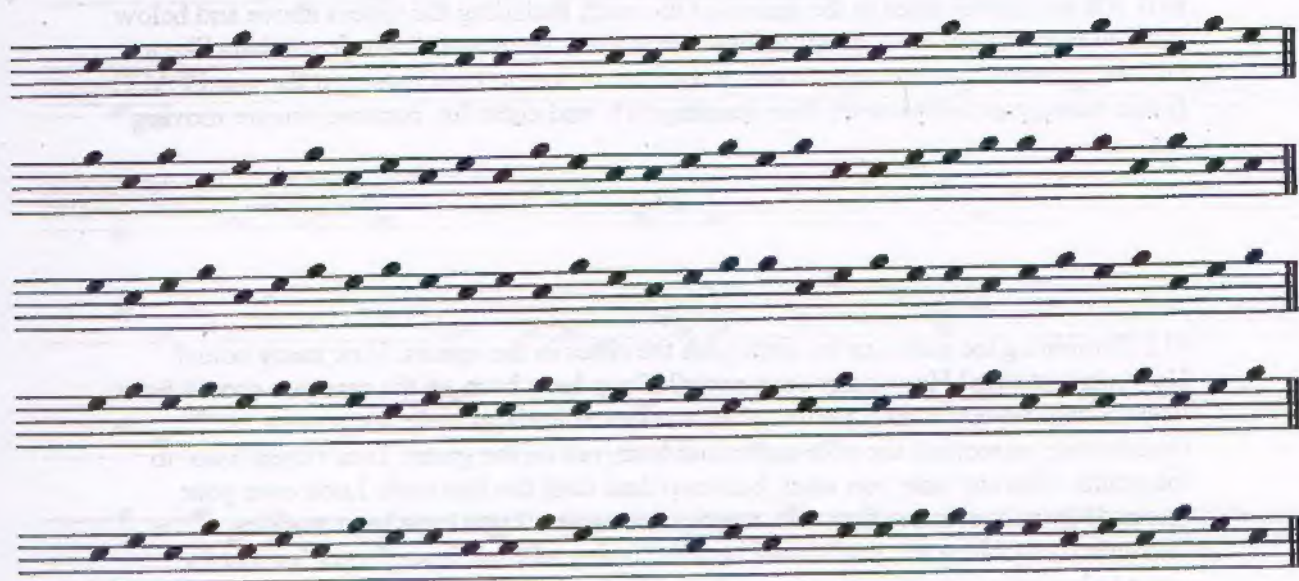
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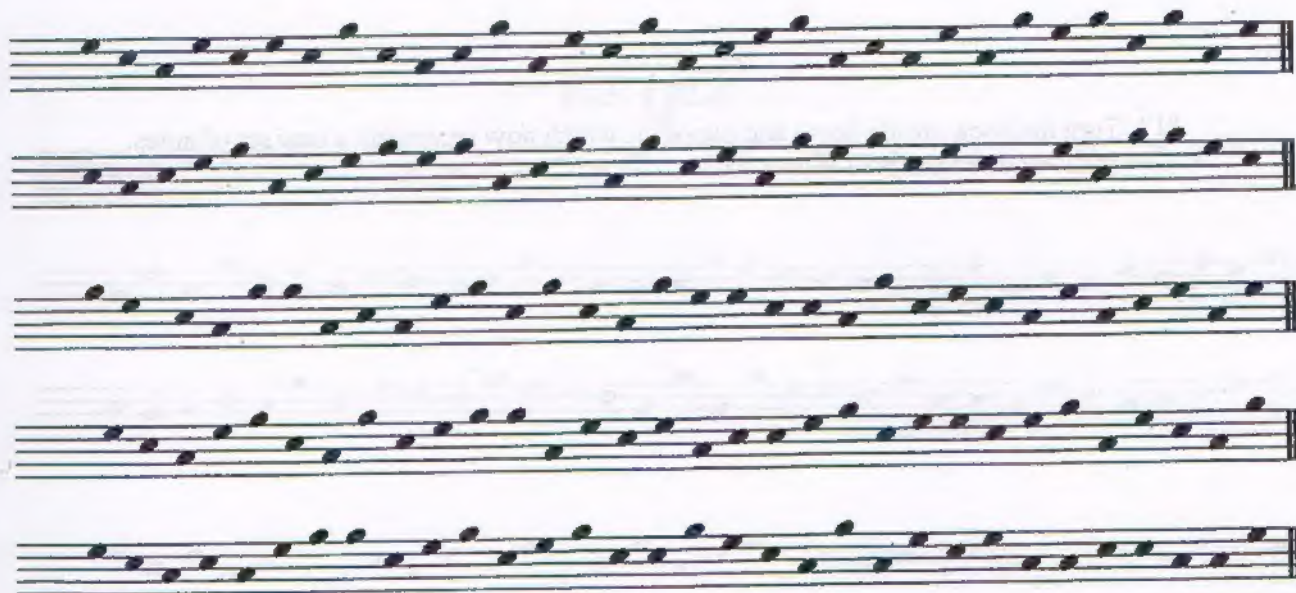
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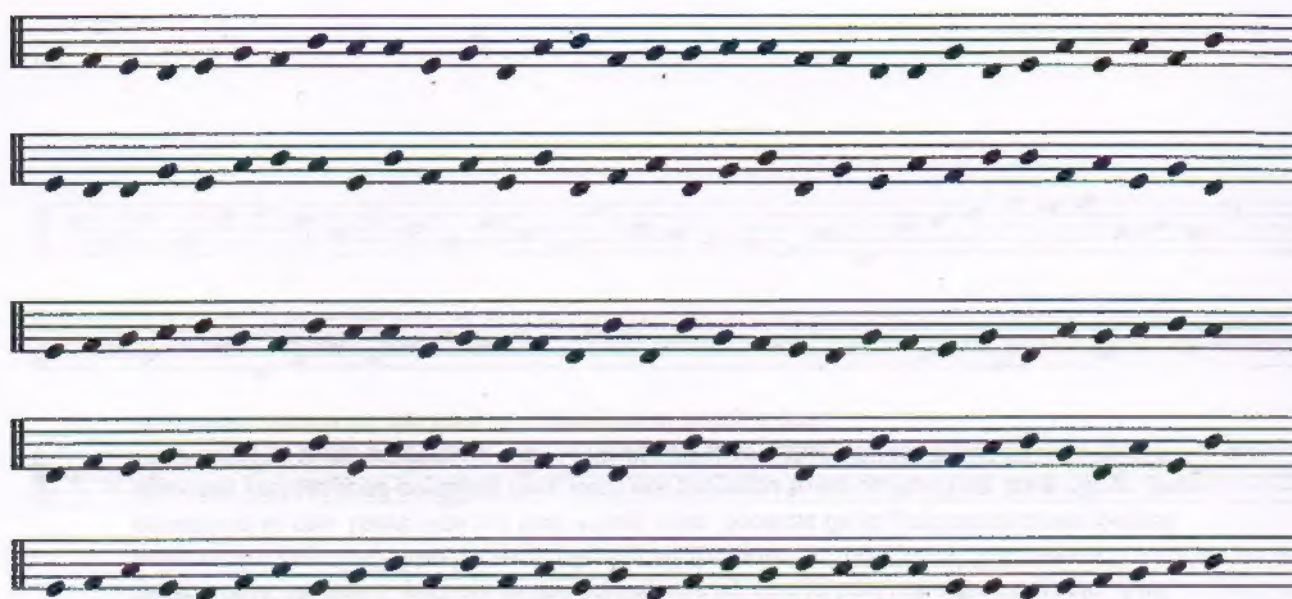


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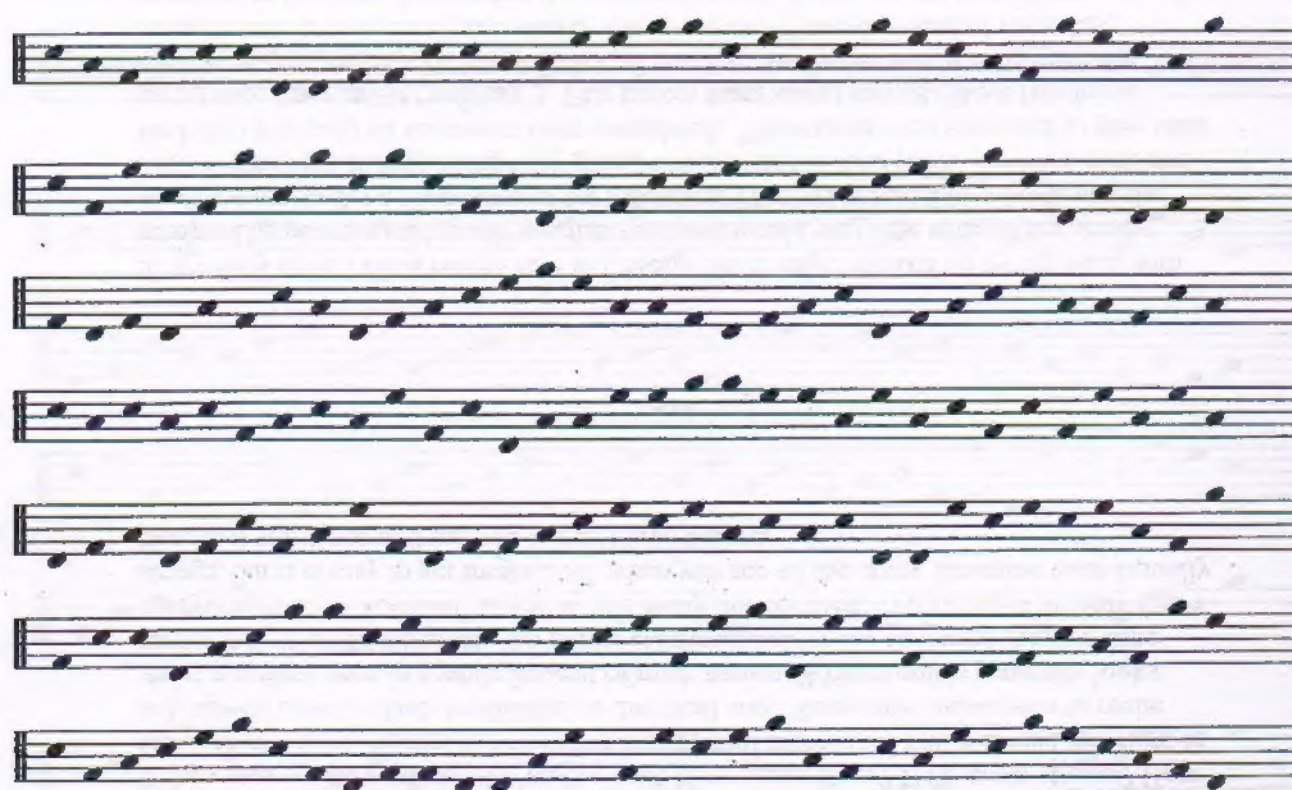


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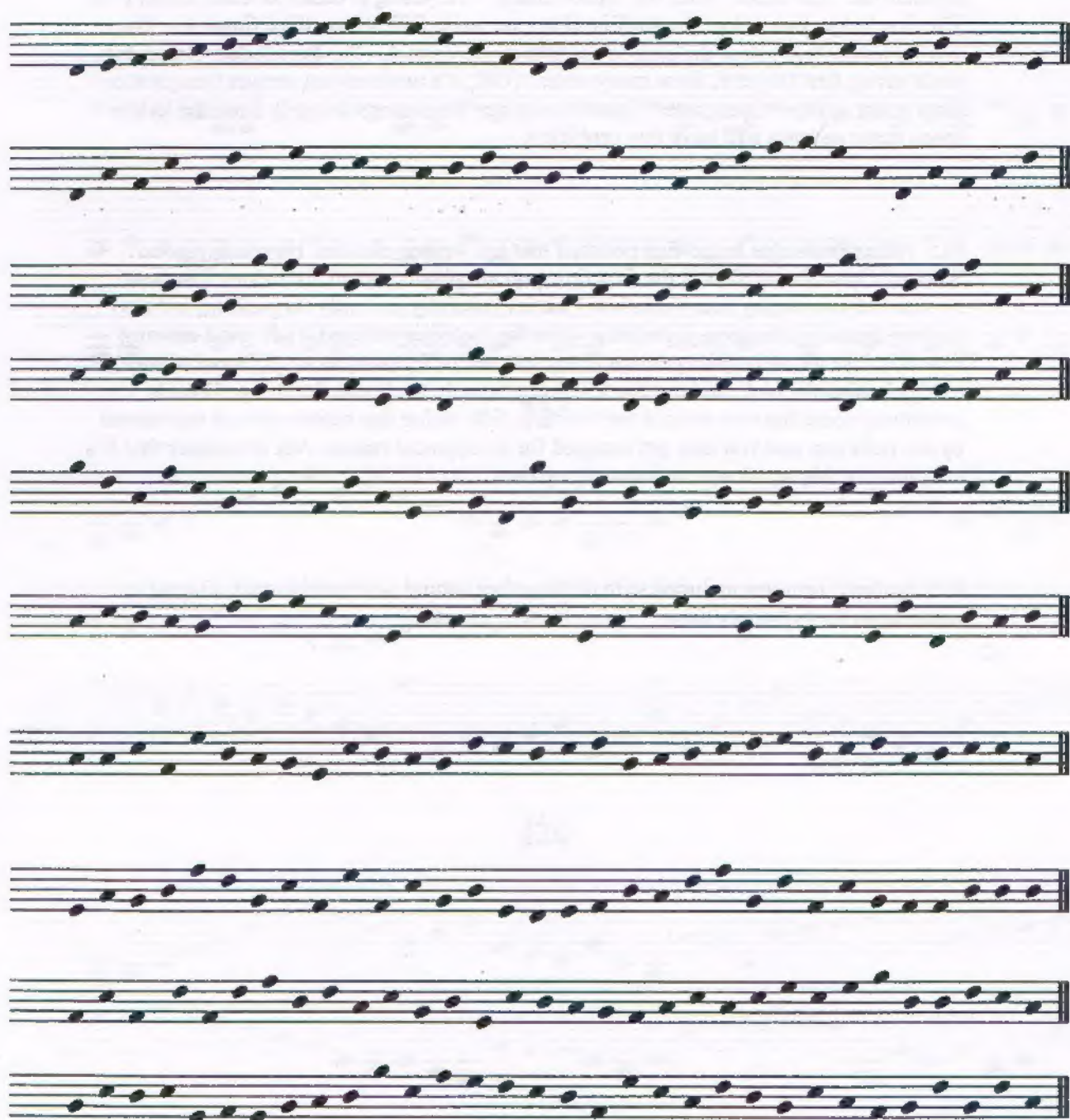


11 (12)



10

#13



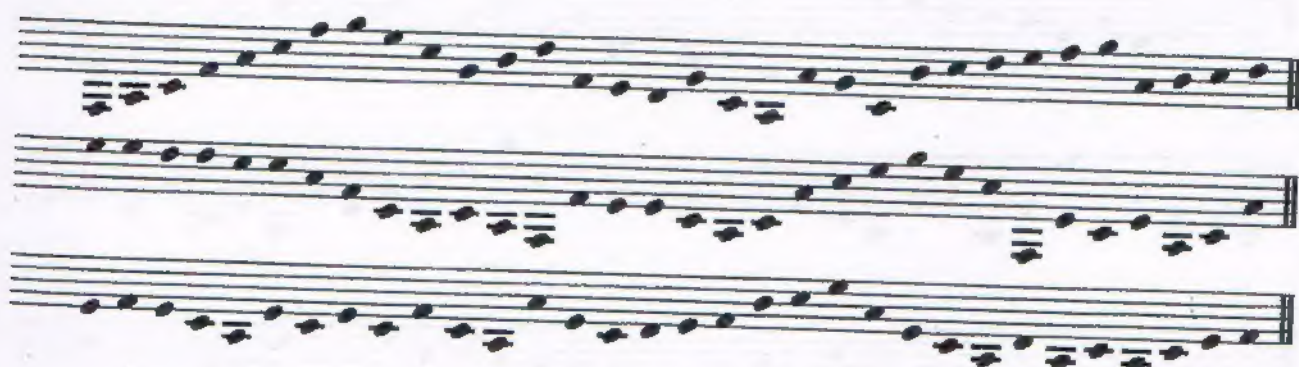
#14



#15



#16



#17



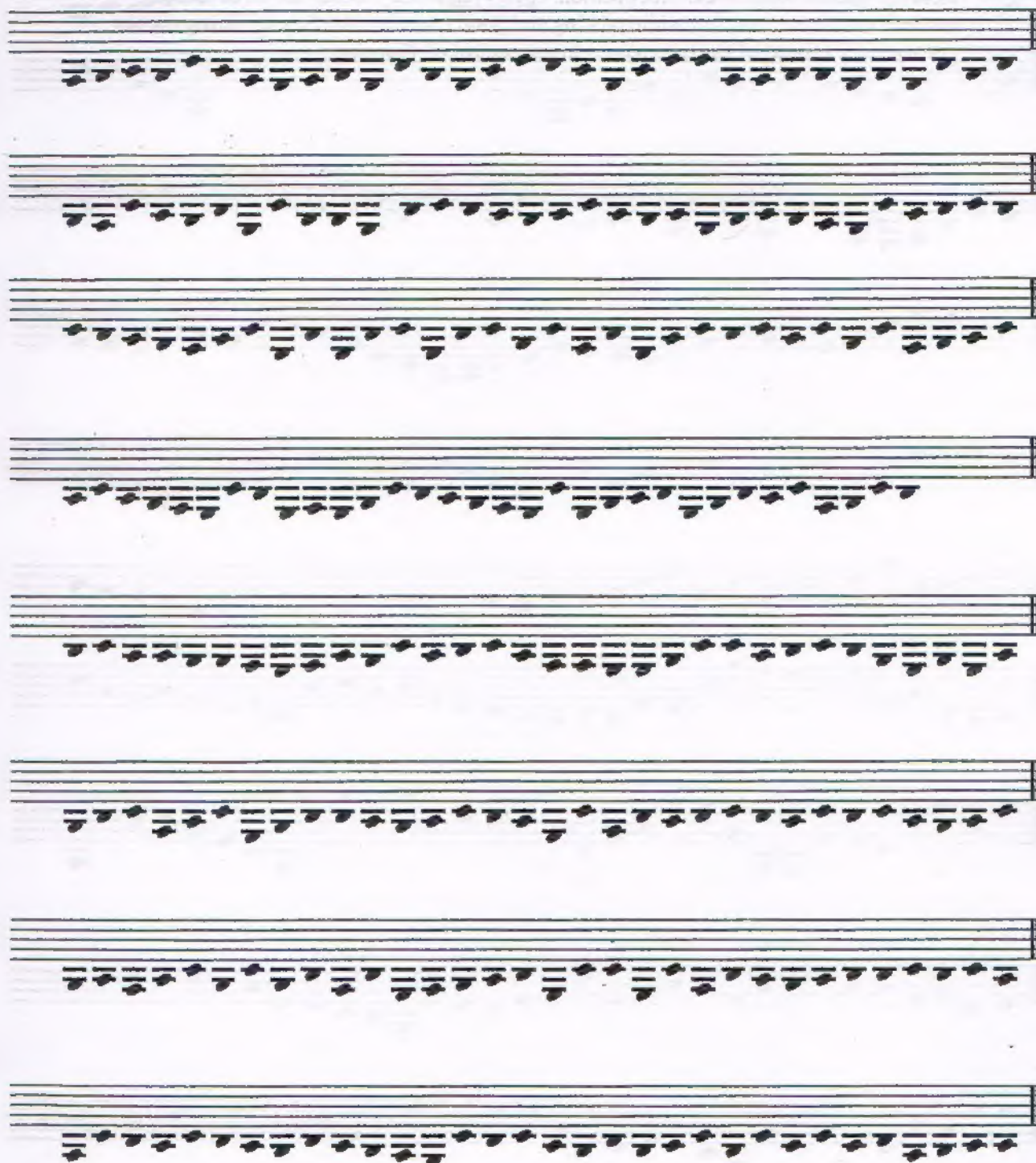
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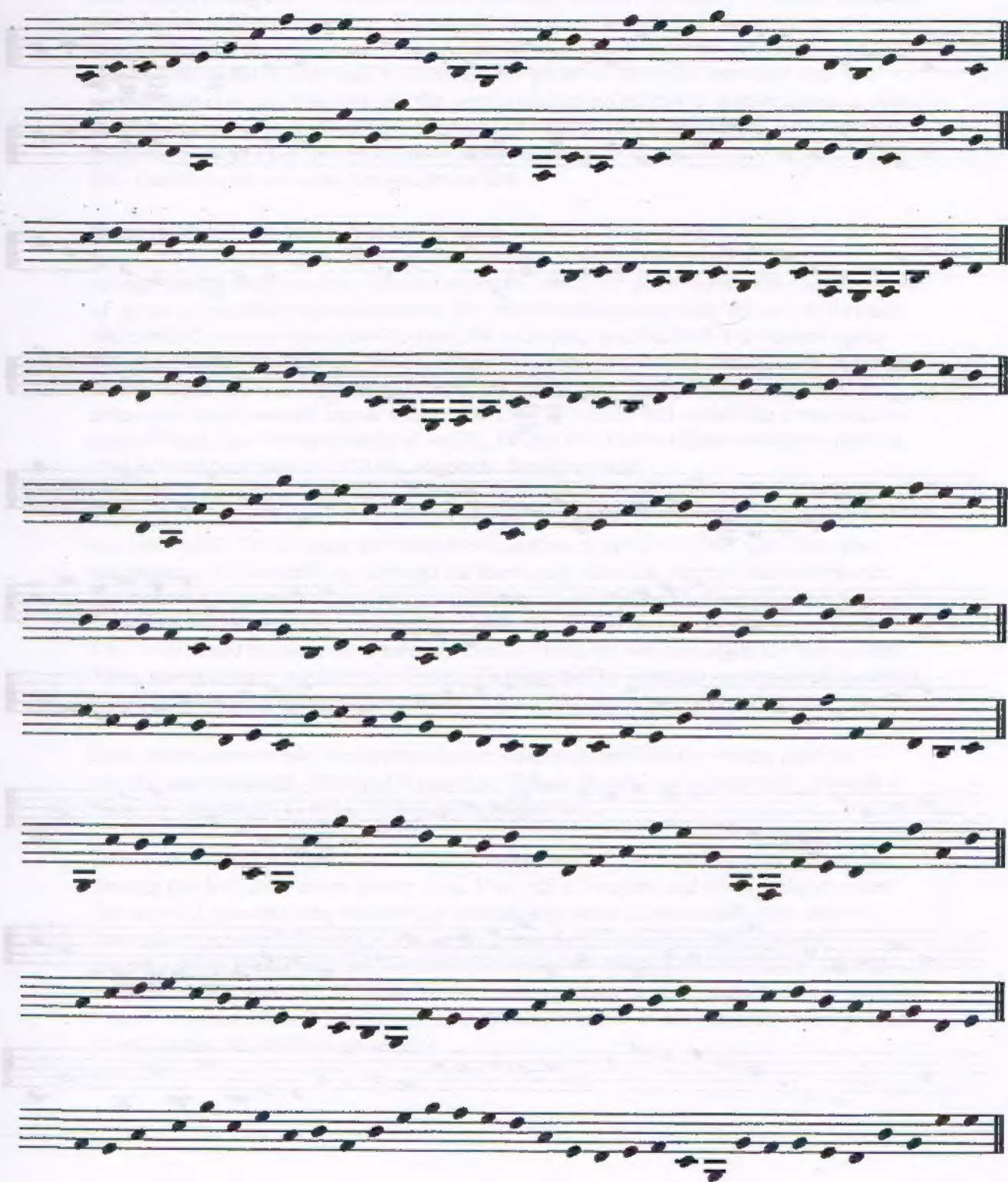


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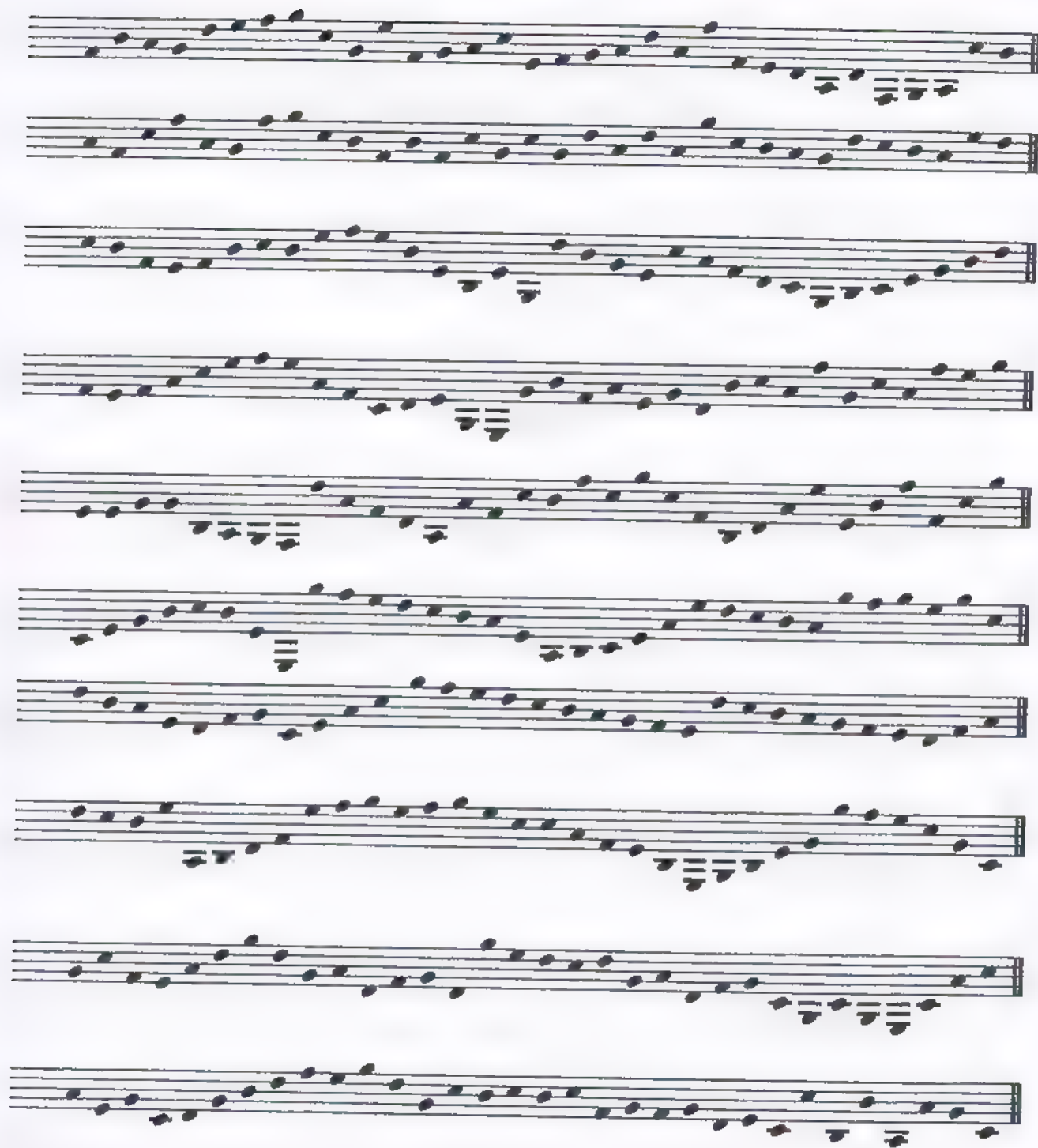


#20





#21 & # 22 (CONT)



The Quarter Note Rhythms

Meter of "4"

#1

Rhythm: (clap)

Count: 1 2 3 4

Meter: (tap foot)

Meter of "2"

#2

Meter of "1"

#3

Ties: Quarter Note Rhythms

#4

Meter of "4"

AA BB

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

CC DD

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EE FF

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

GG HH

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

#5

Meter of "2"

AA BB

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

CC DD

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EE FF

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Ties (continued)

GG HH

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

#6

Meter of "1"

AA BB

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

CC DD

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EE FF

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

GG HH

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4


Rhythms are groups of notes and have to be recognized as such. Quarter-note rhythms are organized in 4/4 time, and since every measure in 4/4 is a complete rhythm, seeing the rhythms is pretty easy. If the student is seeing the notes individually from left to right he or she will not learn to read. Focus on rhythms and trust that you will play the correct pitches—that's the skill in a nutshell. When you read a book you group letters into words, and this is the same thing once you realize that your "word" is the rhythm, into which the pitches are grouped. At this point you have only eight "words" to learn, so this is far from impossible.

PRACTICE IN '4', '2' AND '1'




#7-A (CONT)


F



G



H



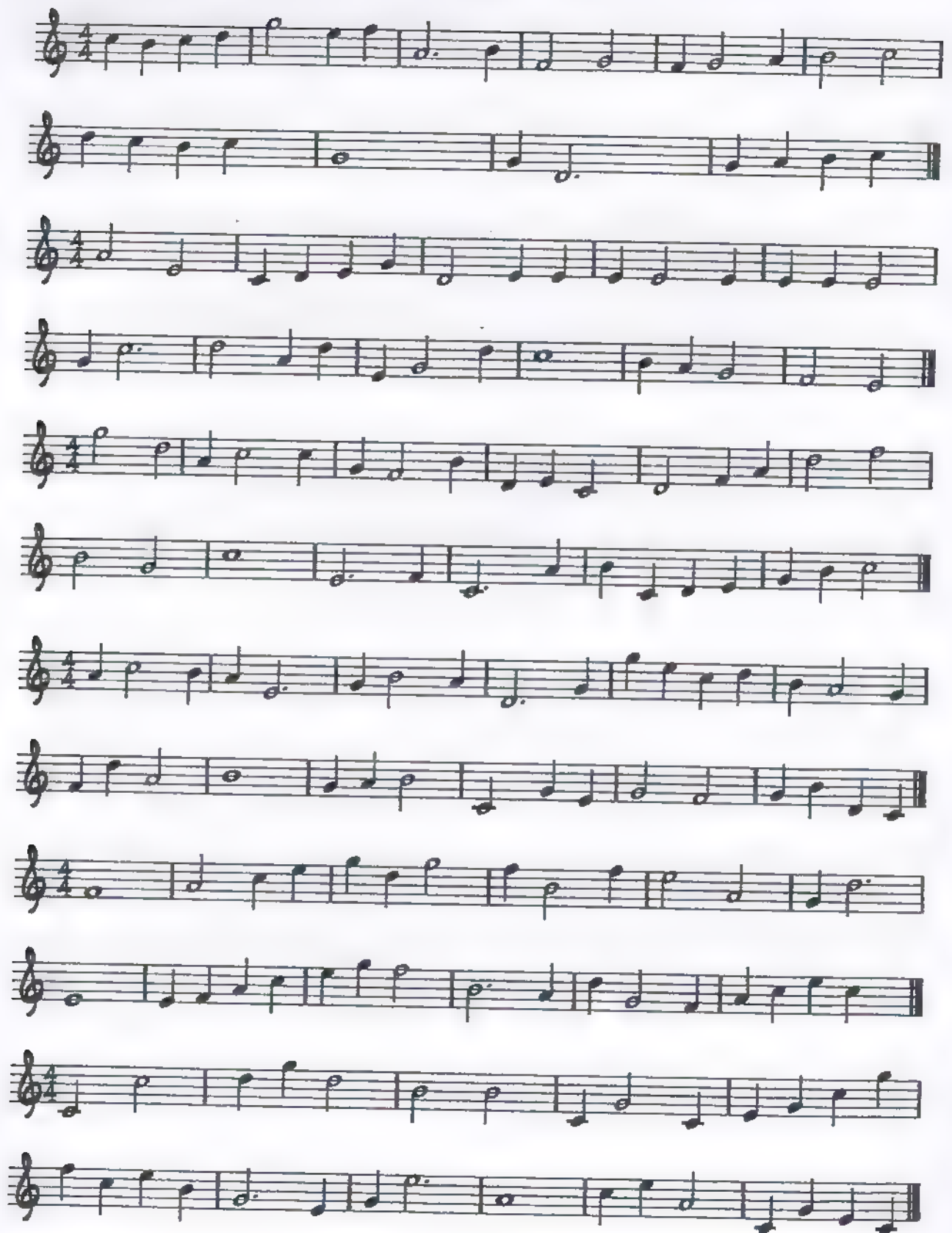
THE POINT OF THESE EXERCISES IS NOT AT ALL LIMITED TO SIMPLY BEING ABLE TO PLAY THEM-ANYONE CAN DO THAT. LEARN THE SKILL OF REALLY FEELING THE DIFFERENT METERS (ESPECIALLY "2") WHILE CLAPPING OR PLAYING THE WRITTEN RHYTHMS. WHAT YOU ARE ACTUALLY DOING WITH QUARTER RHYTHMS IS LEARNING THE SKILLS YOU NEED TO RIGHTREAD THE EIGHTH NOTE RHYTHMS THAT ARE COMING UP LATER, SO THE QUARTER RHYTHMS ARE ALMOST SECONDARY THE POINT.

CHOOSE FOUR OR MORE EVENLY SPACED METRONOME MARKINGS AND PRACTICE FOR UNDERSTANDING HOW RHYTHMS SEEM TO SOUND DIFFERENT AT FIRST WHEN PLAYED AT DRASTICALLY DIFFERENT SPEEDS.

THIS IS A COMPREHENSIVE SET OF SKILLS. YOU HAVE TO NAIL #1 BEFORE STARTING #2, AND SO ON. FREQUENTLY ENOUGH AN EXERCISE WILL COME ALONG THAT WILL STOP YOU DEAD, AND THAT IS THE MOMENT OF TRUTH. INVESTIGATE THE PROBLEM. FOCUS ON WHAT YOU ARE TRYING TO ACCOMPLISH, AND BE ABLE TO DESCRIBE IT SO A LAYMAN CAN UNDERSTAND IT. NOW IDENTIFY THE OBSTACLE OR OBSTACLES THAT ARE IN YOUR WAY. OFTEN THIS TAKES A LONG TIME-PERHAPS DAYS! CONSTANTLY READ THE TEXT AND THE INSTRUCTIONS AND DEEPLY THINK ABOUT WHAT IT ALL MEANS. BROADEN YOUR PERSPECTIVE. DO NOT WORK AT A SUPERFICIAL LEVEL. ABOVE ALL, REFUSE TO BE MOTIVATED BY THE DESIRE TO GET THROUGH THE BOOK. BE MOTIVATED BY THE DESIRE FOR GROWTH.

#7-8 MIXED QUARTER RHYTHMS

METER OF "4", "2" AND "1"



#7-B (CONT)



#7-C TIED QUARTER RHYTHMS

METER OF "4," "2" AND "1"

Twelve staves of musical notation, each containing a single melodic line with tied quarter notes. The notation is written in treble clef. The first staff is in 4/4 time, the second in 2/4, and the third in 1/4. The remaining staves show various rhythmic patterns and accidentals (sharps, flats, naturals) across different time signatures, illustrating the concept of tied quarter rhythms in different meters.

#8 Quarter Note Rhythms in 3/4 Time

41

Meter of "3"

Rhythm (clap hands)

Count

Meter (tap foot)

I J K L

Meter of "1"

I J K L

Tied Rhythms in 3/4

Meter of "3"

II JJ

KK LL

Meter of "1"

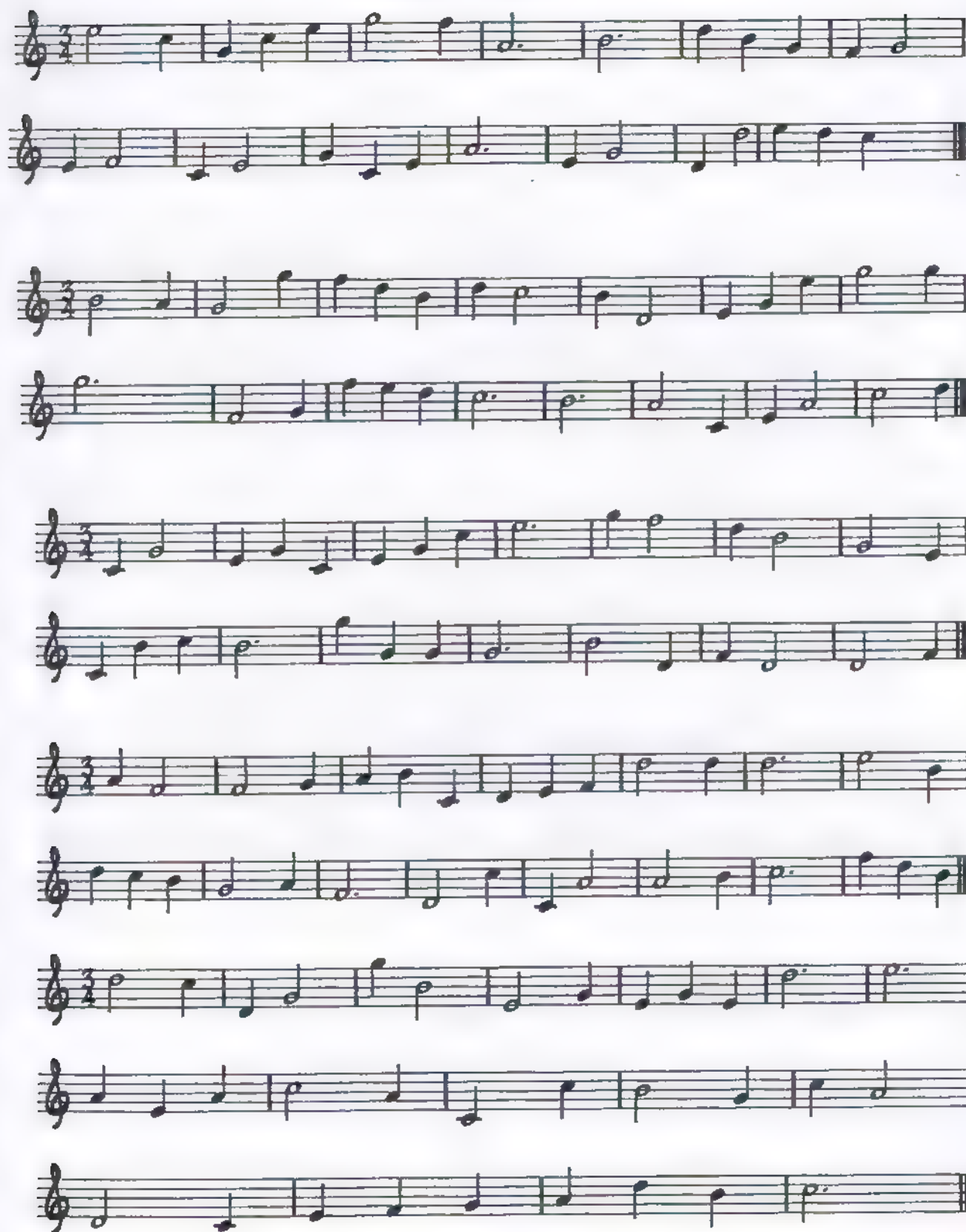
II JJ

KK LL

#9 MIXED QUARTERS IN 3/4 TIME

43

METERS OF '3' AND OF '1'



#10 TIED QUARTER RHYTHMS 3/4 TIME

METERS OF "3" AND "1"



(What you play)

(The original rhythm as you "see" it)

Handwritten musical notation for the first system of 'The Rose Tree'. The system consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains a melody of eighth and quarter notes, with some notes beamed together. The bottom staff is in bass clef with a 4/4 time signature. It contains a bass line with many 'x' marks, indicating a simple accompaniment or a placeholder for a more complex line. The music is written in ink on aged paper.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble clef and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note in the fifth measure. The accompaniment consists of a series of eighth and quarter notes, with a final quarter note in the fifth measure. The score is written in a simple, clear style, with a white background and black ink.

The first system of the musical score for 'The Bird Song' is written for piano. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a piano (p) dynamic marking. The melody in the upper staff starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line in the lower staff starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The system concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. The bass staff contains a bass line with many 'x' marks, indicating a simplified or accompaniment part. The score is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change from one flat to two flats. The bass staff provides a simple harmonic accompaniment using a series of 'x' marks to represent chords.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, starting with a whole rest followed by a series of eighth and quarter notes. The bass staff provides a simple accompaniment with a steady eighth-note pattern. The key signature has one sharp (F#) and the time signature is 4/4.

#11-8 RESTS IN 4/4

49

PRACTICE IN
METERS OF
"4", "2", "1"



▢ = downstroke
 V = upstroke

#12-A Eighth Note Rhythms

Meter of "4"

Rhythm:
 (clap hands)

Count:

Meter:
 (tap foot)

Diagram showing eighth note rhythms in 4/4 meter, labeled A through H. Each rhythm is represented by a staff with a treble clef and a 4/4 time signature. The rhythms are written using eighth notes and rests, with corresponding counts below the staff.

A $\square \vee \square \vee$
 1 + 2 +

B $\square \square \vee$
 1 + 2 +

C $\square \vee \vee$
 1 + 2 +

D $\square \vee \square$
 1 + 2 +

E $\square \square$
 1 + 2 +

F $\square \vee$
 1 + 2 +

G $\square \vee$
 1 + 2 +

H \square
 1 + 2 +

Meter of "2"

Diagram showing eighth note rhythms in 2/4 meter, labeled A through H. Each rhythm is represented by a staff with a treble clef and a 2/4 time signature. The rhythms are written using eighth notes and rests, with corresponding counts below the staff.

A $\square \vee \square \vee$
 1 + 2 +

B $\square \square \vee$
 1 + 2 +

C $\square \vee \vee$
 1 + 2 +

D $\square \vee \square$
 1 + 2 +

E $\square \square$
 1 + 2 +

F $\square \vee$
 1 + 2 +

G $\square \vee$
 1 + 2 +

H \square
 1 + 2 +

Meter of "1"

Diagram showing eighth note rhythms in 1/4 meter, labeled A through H. Each rhythm is represented by a staff with a treble clef and a 1/4 time signature. The rhythms are written using eighth notes and rests, with corresponding counts below the staff.

A $\square \vee \square \vee$
 1 + 2 +

B $\square \square \vee$
 1 + 2 +

C $\square \vee \vee$
 1 + 2 +

D $\square \vee \square$
 1 + 2 +

E $\square \square$
 1 + 2 +

F $\square \vee$
 1 + 2 +

G $\square \vee$
 1 + 2 +

H \square
 1 + 2 +

#12-8 EIGHTH-NOTE PICKING



Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The first system is marked with a large number "45" at the top left. The second system is marked with a large number "46" at the top left. The third system is marked with a large number "47" at the top left. The fourth system is marked with a large number "48" at the top left. The fifth system is marked with a large number "49" at the top left. The music is written in a single melodic line on a five-line staff. The notes are mostly eighth and sixteenth notes, with some rests. The key signature is one flat (B-flat), and the time signature is 4/4. The score ends with a double bar line and a repeat sign.

#13 EIGHTH NOTE RHYTHMS 4/4 TIME

AA 1 + 2 + 3 + 4 +



AB

AC

AD

AE

AF

AG

AH



BA

BB

BC

BD



BE

BF

BG

BH



CA

CB

CC

CD



CE

CF

CG

CH



DA

DB

DC

DD



DE

DF

DG

DH



EA

EB

EC

ED



EE EF EG EH

FA FB FC FD

FE FF FG FH

GA GB GC GD

GE GF GG GH

HA HB HC HD

HE HF HG HH

EIGHTH NOTE RHYTHMS ARE ORGANIZED IN 2/4 TIME. THIS MEANS THAT A MEASURE OF EIGHTH NOTE RHYTHM IN 4/4 CONTAINS TWO RHYTHMS, ONE ON THE LEFT SIDE OF THE MEASURE AND ANOTHER ON THE RIGHT. WHEN THE PLAYER SIGHTREADS, HIS OR HER EYES ARE HOPPING ACROSS EACH MEASURE IN A SORT OF "LEFT-RIGHT-LEFT-RIGHT" FASHION. IT IS IMPORTANT TO AVOID GLIDING SMOOTHLY ACROSS THE PAGE IN A LINEAR FASHION, WHICH A PLAYER WOULD DO WHEN MISSING THE MESSAGE OF CONCENTRATING ON THE PITCHES. YOU SIMPLY HAVE TO TRUST THAT YOU WILL PLAY THE PITCHES CORRECTLY (EVEN IF YOU DON'T) IN ORDER TO KEEP YOUR FOCUS ON THE RHYTHMS.

14 EIGHTH NOTE RHYTHMS

PRACTICE IN
METERS OF
"4" "2" "1"

The musical score consists of 14 staves, each representing a different eighth note rhythm. The staves are organized into three groups based on the meter indicated by the key signature and time signature:

- Group 1 (4/4 Meter):** The first three staves are in 4/4 time. The first staff is labeled "AA" and the second staff is labeled "AB". The third staff is unlabeled.
- Group 2 (2/4 Meter):** The next three staves are in 2/4 time. The first staff is labeled "AC" and the second staff is labeled "AD". The third staff is unlabeled.
- Group 3 (1/4 Meter):** The final three staves are in 1/4 time. The first staff is labeled "AE" and the second staff is labeled "AF". The third staff is unlabeled.

Each staff begins with a treble clef and a key signature of one sharp (F#). The rhythms are written as eighth notes and eighth rests, with some staves featuring a key signature change to one flat (Bb) for the final measure. The rhythms are as follows:

- Staff 1 (4/4): AA (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 2 (4/4): AB (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 3 (4/4): (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 4 (2/4): AC (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 5 (2/4): AD (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 6 (2/4): (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 7 (1/4): AE (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 8 (1/4): AF (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)
- Staff 9 (1/4): (Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter, Quarter)

14 (CONT)

AG $\square \vee \square \vee \square \vee$

AH $\square \vee \square \vee \square$

8A $\square \square \vee \square \vee \square \vee$

8B $\square \square \vee \square \square \vee$

8C $\square \square \vee \square \vee \square \vee$

8D $\square \square \vee \square \vee \square$

This musical score is for a piece titled "# 14 (CONT)". It is written for two staves, likely representing a piano and a vocal line. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Above the first staff, there are rehearsal marks: "AG" above the first measure, "AH" above the first measure of the second system, "8A" above the first measure of the third system, "8B" above the first measure of the fourth system, "8C" above the first measure of the fifth system, and "8D" above the first measure of the sixth system. Between these rehearsal marks, there are rhythmic notation symbols: $\square \vee \square \vee \square \vee$ between AG and AH, $\square \vee \square \vee \square$ between AH and 8A, $\square \square \vee \square \vee \square \vee$ between 8A and 8B, $\square \square \vee \square \square \vee$ between 8B and 8C, $\square \square \vee \square \vee \square \vee$ between 8C and 8D, and $\square \square \vee \square \vee \square$ between 8D and the end of the score. The notation includes eighth and sixteenth notes, rests, and bar lines. The right margin of the page shows a series of vertical lines, possibly from a binder or a scanning artifact.

14 (CONT)

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, each consisting of a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The melody is written on the upper staff of each system, and the accompaniment is written on the lower staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like "SE", "SF", "SQ", "SH", "CA", and "CS". The piece concludes with a double bar line and repeat dots.

14 (CONT)

This musical score is for exercise #14 (CONT) and is written for a single melodic line in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The score consists of 12 staves, each containing two measures of music. The notation includes eighth and sixteenth notes, rests, and various articulation marks such as accents (^) and slurs. Above the first staff, the letters 'CC' are written. Above the third staff, the letters 'CO' are written. Above the fifth staff, the letters 'CE' are written. Above the seventh staff, the letters 'CF' are written. Above the ninth staff, the letters 'CG' are written. Above the eleventh staff, the letters 'CH' are written. The music is organized into six systems, each with two staves. The first staff of each system has articulation marks above it: the first system has 'CC' and a series of ^ and v marks; the second system has 'CO' and a series of ^ and v marks; the third system has 'CE' and a series of ^ and v marks; the fourth system has 'CF' and a series of ^ and v marks; the fifth system has 'CG' and a series of ^ and v marks; and the sixth system has 'CH' and a series of ^ and v marks. The music is written in a continuous, flowing style with many slurs and ties.

#14 (CONT)

65

DA n v n n v n v

DS n v n n n v

DC n v n n v y

DD n v n n v n

DE n v n n n

14 (CONT)

This musical score is for a piece titled "# 14 (CONT)". It is written for a single melodic line in 4/4 time, featuring a key signature of one flat (B-flat). The score consists of 12 staves of music. Above the first staff is the label "DF" and above the third staff is "DG". Above the fifth staff is "DH" and above the seventh staff is "EA". Above the ninth staff is "EB" and above the eleventh staff is "EC". Each of these labels is followed by a sequence of notes: "DF" (F, A, B, A, G), "DG" (G, B, A, G, F), "DH" (D, F, A, G, F), "EA" (E, A, B, A, G), "EB" (E, B, A, G, F), and "EC" (E, C, B, A, G). The music is composed of eighth and quarter notes, with some staves ending in double bar lines. The notation is clear and legible, with a consistent style throughout.

14 (CONT)



#14 (CONT)

FA \square ∇ \square ∇ \square ∇

FB \square ∇ \square \square ∇

FC \square ∇ \square ∇ ∇

FD \square ∇ \square ∇ \square

FE \square ∇ \square \square

FF \square ∇ \square ∇

The musical score consists of six systems, each with a piano (p) and forte (f) part. The piano part is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The forte part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piano part features a series of rhythmic patterns: a half note followed by a quarter note, a half note followed by a quarter note, a half note followed by a quarter note, and a half note followed by a quarter note. The forte part features a series of rhythmic patterns: a half note followed by a quarter note, a half note followed by a quarter note, a half note followed by a quarter note, and a half note followed by a quarter note. The piano part is marked with dynamics FA, FB, FC, FD, FE, and FF. The forte part is marked with dynamics FA, FB, FC, FD, FE, and FF. The piano part is marked with dynamics FA, FB, FC, FD, FE, and FF. The forte part is marked with dynamics FA, FB, FC, FD, FE, and FF.

14 (CONT)

Handwritten musical score for #14 (CONT), consisting of eight systems of two staves each. The notation is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

The systems are labeled with dynamic markings and articulation symbols:

- System 1: **FG** (first measure), **n** (first measure), **v** (second measure), **n** (third measure), **v** (fourth measure).
- System 2: **FN** (first measure), **v** (second measure), **n** (third measure).
- System 3: **GA** (first measure), **n** (first measure), **v** (second measure), **n** (third measure), **v** (fourth measure), **n** (fifth measure), **v** (sixth measure).
- System 4: **GS** (first measure), **n** (first measure), **v** (second measure), **n** (third measure), **v** (fourth measure).
- System 5: **GC** (first measure), **n** (first measure), **v** (second measure), **n** (third measure), **v** (fourth measure), **v** (fifth measure).
- System 6: **GD** (first measure), **n** (first measure), **v** (second measure), **n** (third measure), **v** (fourth measure), **n** (fifth measure).

#14 (CONT)

Handwritten musical score for #14 (CONT), consisting of 11 staves of music in 4/4 time, featuring various musical notations and dynamics.

The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4.

The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (p, mf, f, ff, gh, ha, hb). The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

The staves are numbered 1 through 11, corresponding to the measures of the piece. The notation is handwritten and includes various musical symbols and markings.

Staff 1: GF $\overset{p}{\text{half note}}$ $\overset{v}{\text{quarter note}}$ $\overset{p}{\text{half note}}$ $\overset{v}{\text{quarter note}}$ | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 2: quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 3: GF $\overset{p}{\text{half note}}$ $\overset{v}{\text{quarter note}}$ $\overset{p}{\text{half note}}$ | $\overset{v}{\text{quarter note}}$ quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 4: quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 5: GF $\overset{p}{\text{half note}}$ $\overset{v}{\text{quarter note}}$ $\overset{p}{\text{half note}}$ | $\overset{v}{\text{quarter note}}$ quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 6: quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 7: GH $\overset{p}{\text{half note}}$ $\overset{v}{\text{quarter note}}$ $\overset{p}{\text{half note}}$ | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 8: quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 9: HA $\overset{p}{\text{half note}}$ $\overset{v}{\text{quarter note}}$ $\overset{p}{\text{half note}}$ | $\overset{v}{\text{quarter note}}$ quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 10: quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

Staff 11: HB $\overset{p}{\text{half note}}$ $\overset{v}{\text{quarter note}}$ $\overset{p}{\text{half note}}$ | $\overset{v}{\text{quarter note}}$ quarter note quarter note quarter note | quarter note quarter note quarter note quarter note | quarter note quarter note quarter note quarter note |

14 (CONT)

Handwritten musical score for # 14 (CONT), consisting of 12 staves of music in 4/4 time, key of B-flat major (two flats). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The staves are labeled with performance instructions: HC, HD, HE, HF, HG, and HH.

Staff 1: HC. Measures 1-4: Quarter rest, quarter note G4, eighth note G4, eighth note F#4, quarter note E4. Measures 5-8: Quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measures 9-12: Quarter note G3, quarter note F3, quarter note E3, quarter note D3.

Staff 2: Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 3: HD. Measures 1-4: Quarter rest, quarter note G4, eighth note G4, eighth note F#4, quarter note E4. Measures 5-8: Quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measures 9-12: Quarter note G3, quarter note F3, quarter note E3, quarter note D3.

Staff 4: Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 5: HE. Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 6: Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 7: HF. Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 8: Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 9: HG. Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 10: Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

Staff 11: HH. Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

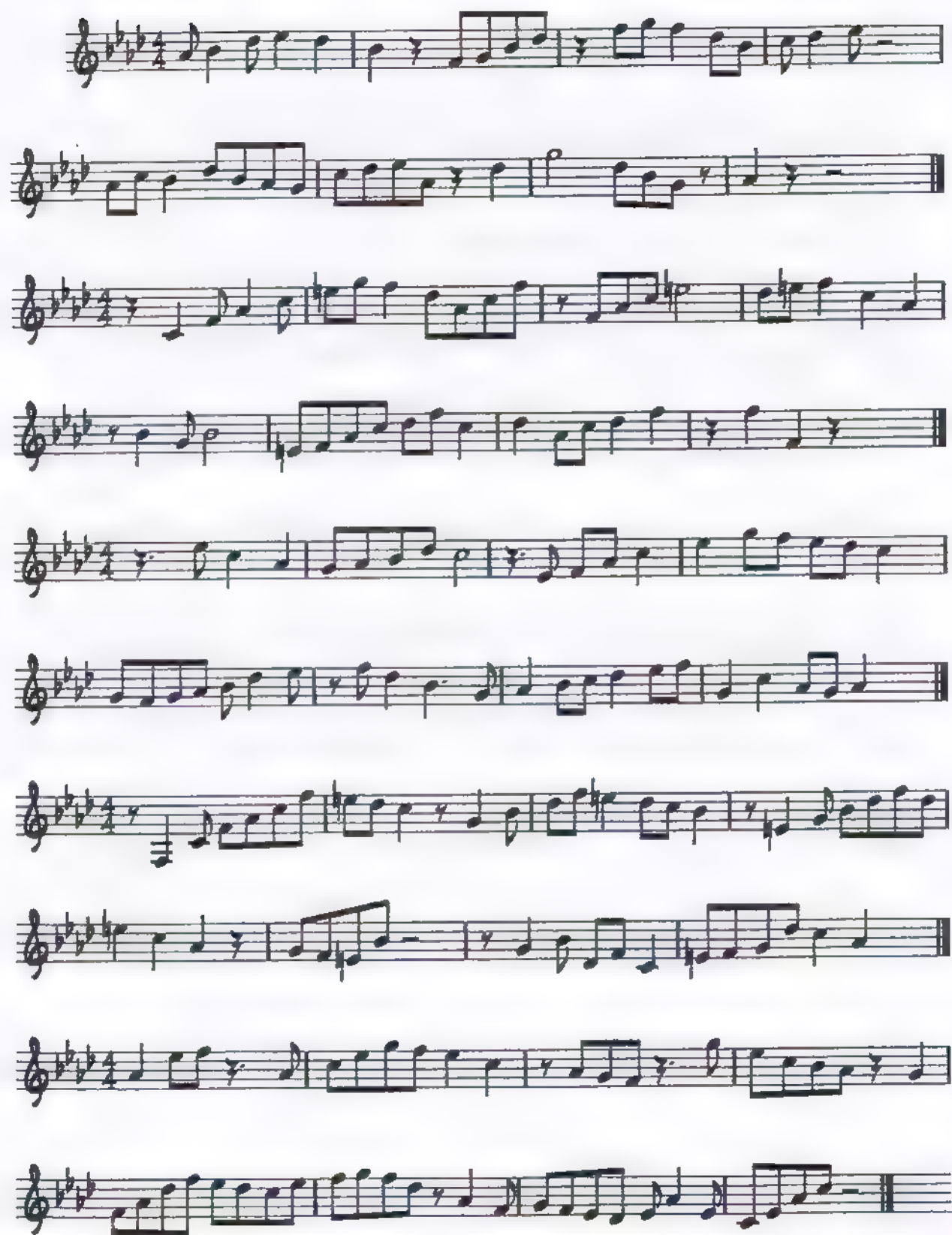
Staff 12: Measures 1-4: Quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measures 5-8: Quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measures 9-12: Quarter note C2, quarter note B1, quarter note A1, quarter note G1.

#15 MIXED RHYTHMS W/HALF REST

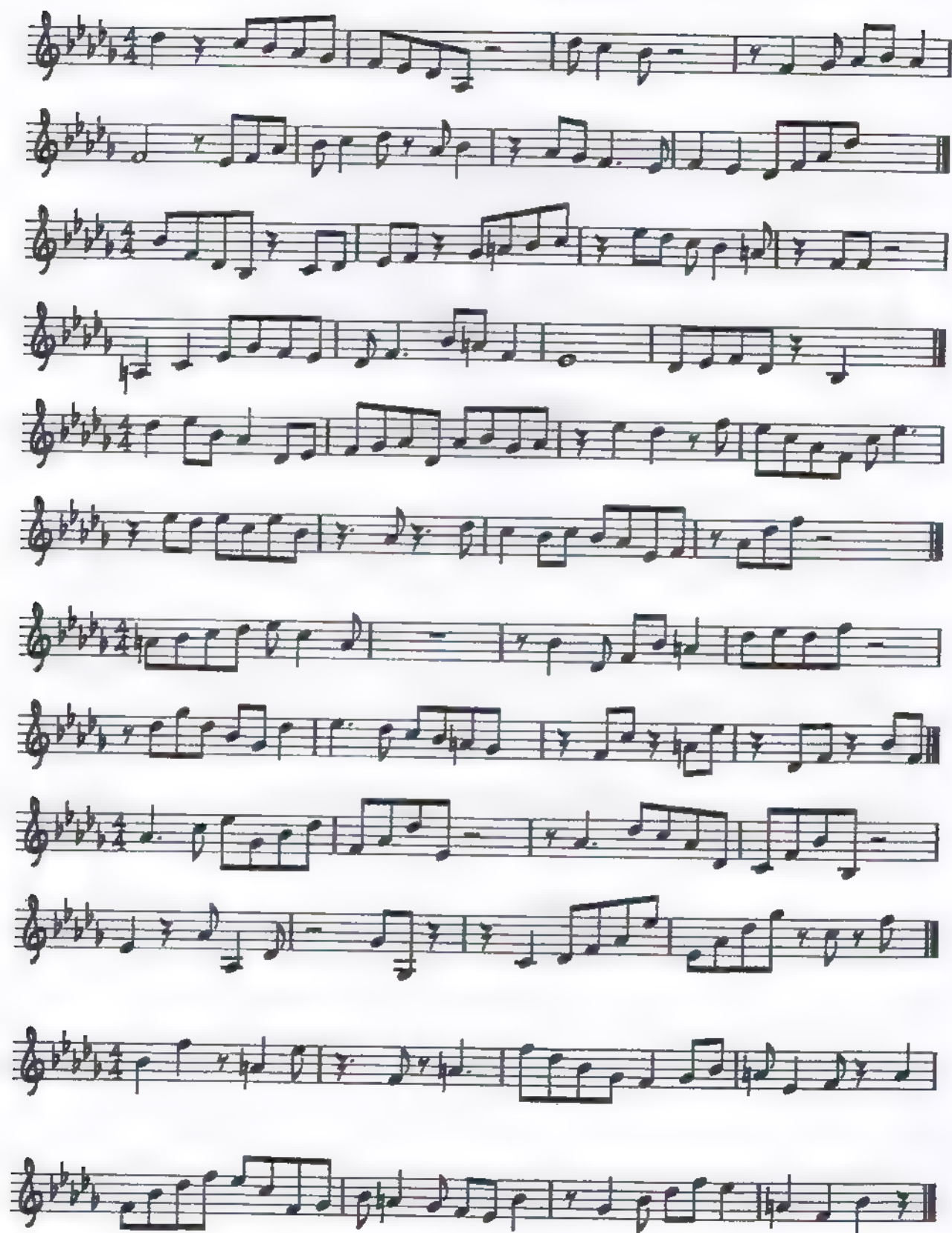
PRACTICE
METERS OF
"4".2".1"

The image displays ten staves of musical notation, each containing a sequence of notes and rests. The notation is written in a single system, with each staff representing a different rhythmic exercise. The notes are primarily eighth and sixteenth notes, often beamed together. A half rest is used to indicate a full measure of silence. The key signature is one flat (B-flat), and the time signature is 4/4. The exercises are designed to practice various rhythmic patterns, including eighth notes, sixteenth notes, and half notes, as well as the placement of a half rest within the measures.

#16 MIXED RHYTHMS & MIXED RESTS



#16 (CONT)



#17 TIED EIGHTH NOTE RHYTHMS

PRACTICE IN METERS OF "4", "2", "1"



#17 (CONT)



#18 TIED EIGHTH NOTE MELODIES

81

METERS OF "4", "2" AND "1"

This page contains ten staves of musical notation, each representing a different melody. The notation is written in treble clef with a key signature of one sharp (F#). The melodies are organized into five pairs, each labeled with a letter and a meter signature: AA (4/4), AB (4/4), AC (4/4), AD (4/4), and AE (4/4). The first four pairs (AA, AB, AC, AD) are in 4/4 meter, and the fifth pair (AE) is in 4/4 meter. The notation includes various note values, including eighth notes, and rests, with some notes tied across bar lines. The page is numbered 81 in the top right corner.

AA 4/4

AB 4/4

AC 4/4

AD 4/4

AE 4/4

#18 (CONT)

A musical score for a single melodic line, consisting of 12 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The score is divided into sections by dynamic markings: **AF** (Allegro Forte) at the beginning, **AG** (Allegro) in the third measure, **AH** (Allegro Molto) in the fifth measure, **SA** (Sforzando) in the seventh measure, **BB** (Basso) in the ninth measure, and **BC** (Basso Continuo) in the eleventh measure. The music concludes with a double bar line and repeat dots at the end of the twelfth staff.

8Q

sf

sfz

8H

sfz

ca

#18 (CONT)

This musical score, titled "#18 (CONT)", consists of 12 staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The score is divided into sections by instrument or voice parts, indicated by labels at the beginning of some staves: CS (Cello), CC (Clarinet), CO (Cornet), CE (Euphonium), CF (Flute), and CG (Guitar). The music is written in a standard staff format with a treble clef and a key signature of one sharp (F#).

CS

CC

CO

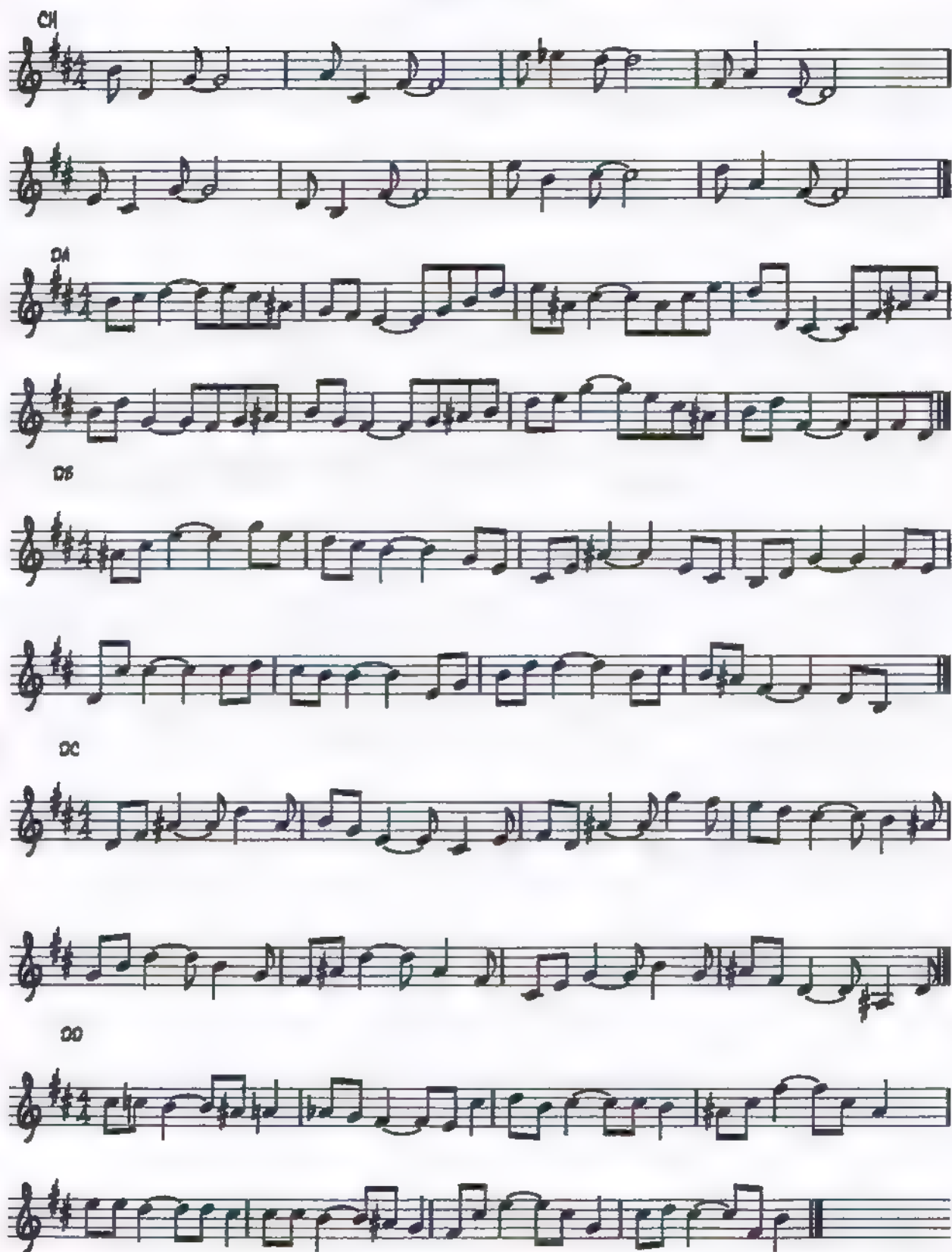
CE

CF

CG

#18 (CONT)

CH



DA

DB

DC

20

#18 (CONT)

DE

DF

DG

DH

EA

This musical score is for a piece titled "#18 (CONT)". It is written for a single melodic line on a treble clef staff, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into five systems, each labeled with a letter: DE, DF, DG, DH, and EA. Each system contains two staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ties. The piece concludes with a double bar line at the end of the second staff in the EA system.

#18 (CONT)

Handwritten musical score for #18 (CONT), consisting of ten staves of music in 4/4 time. The key signature is three sharps (F#, C#, G#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The score is divided into measures by vertical bar lines. The first staff is labeled 'EB' and the last staff is labeled 'EF'. The music features a mix of eighth and quarter notes, with some measures containing rests. The notation is written in a clear, legible style.

EB

EC

ED

EE

EF

#18 (CONT)

EG

EH

FA

FB

FC

FD

This musical score is for exercise #18 (CONT) and is written for guitar in E major (three sharps) and 4/4 time. It consists of 12 staves of music. The first staff is marked 'EG' and the third staff is marked 'EH'. The fifth staff is marked 'FA', the seventh staff is marked 'FB', the ninth staff is marked 'FC', and the eleventh staff is marked 'FD'. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and notes with stems, beams, and slurs. The music is written in a single system, with each staff representing a different exercise or variation within the set.

#18 (CONT)

Handwritten musical score for exercise #18 (CONT). The score is written on ten staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is organized into five systems, each containing two staves. The first staff of each system is marked with a dynamic marking: **FE** (first system), **FF** (second system), **FG** (third system), **FH** (fourth system), and **GA** (fifth system). The second staff of each system is marked with a dynamic marking: **FF** (first system), **FG** (second system), **FH** (third system), **GA** (fourth system), and **GB** (fifth system).

The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line on the final staff.

#18 (CONT)

A musical score for a single melodic line in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The score consists of 12 staves of music. The notation includes eighth and sixteenth notes, often beamed together, and various rests. The piece concludes with a double bar line on the final staff.

GC

GD

GE

GF

GG

GH

#18 (CONT)

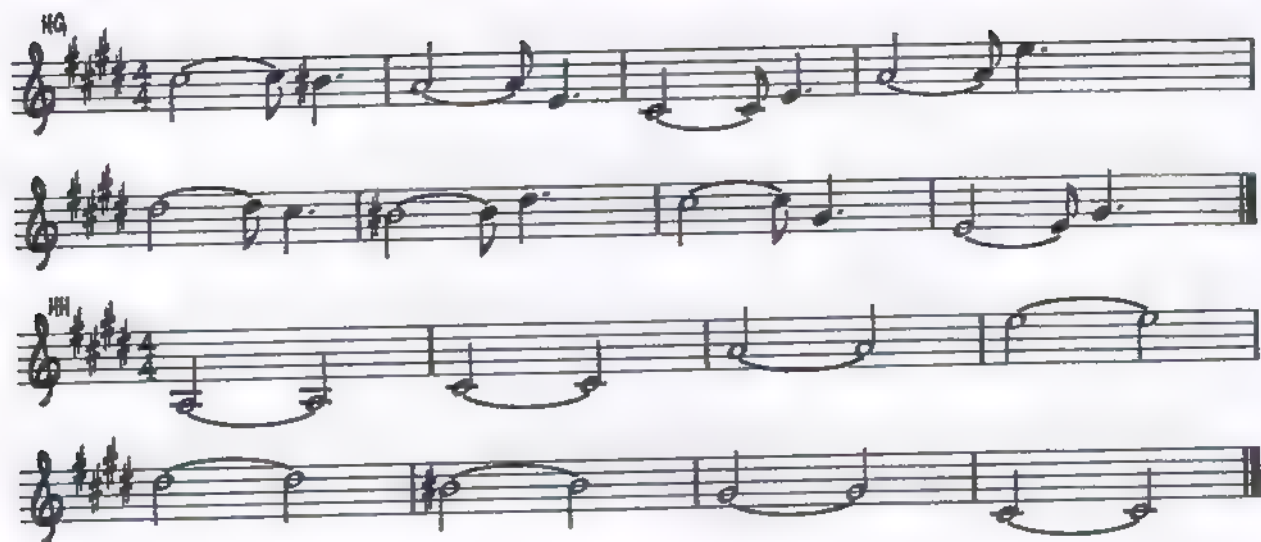
Handwritten musical score for #18 (CONT), consisting of 12 staves of music. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The staves are labeled with dynamic markings: HA, HB, HC, HD, HE, and HF.

The score is organized into six systems, each containing two staves. The dynamic markings are as follows:

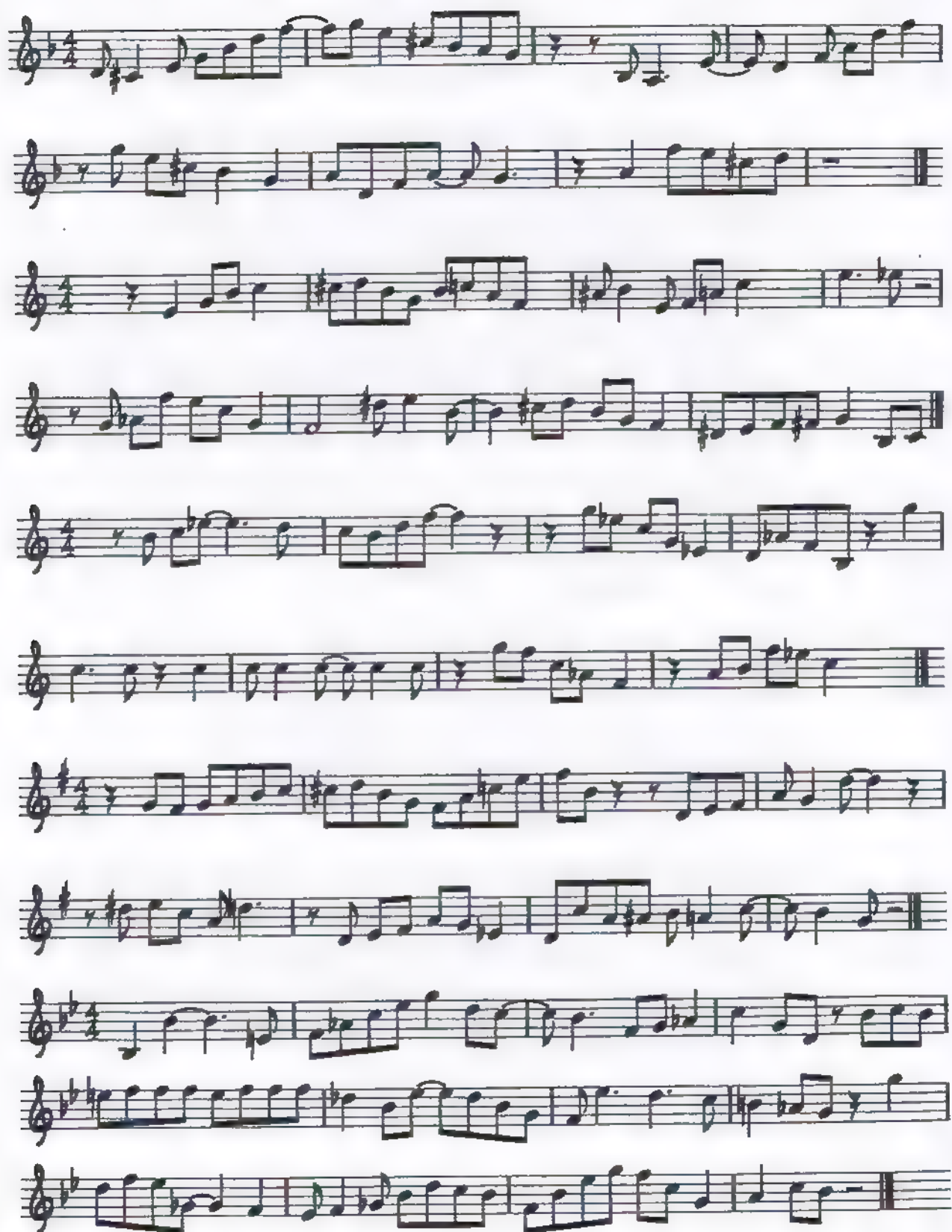
- HA (Staff 1)
- HB (Staff 3)
- HC (Staff 5)
- HD (Staff 7)
- HE (Staff 9)
- HF (Staff 11)

The music features a variety of note values and rests, with some staves ending in double bar lines. The handwriting is clear and legible.

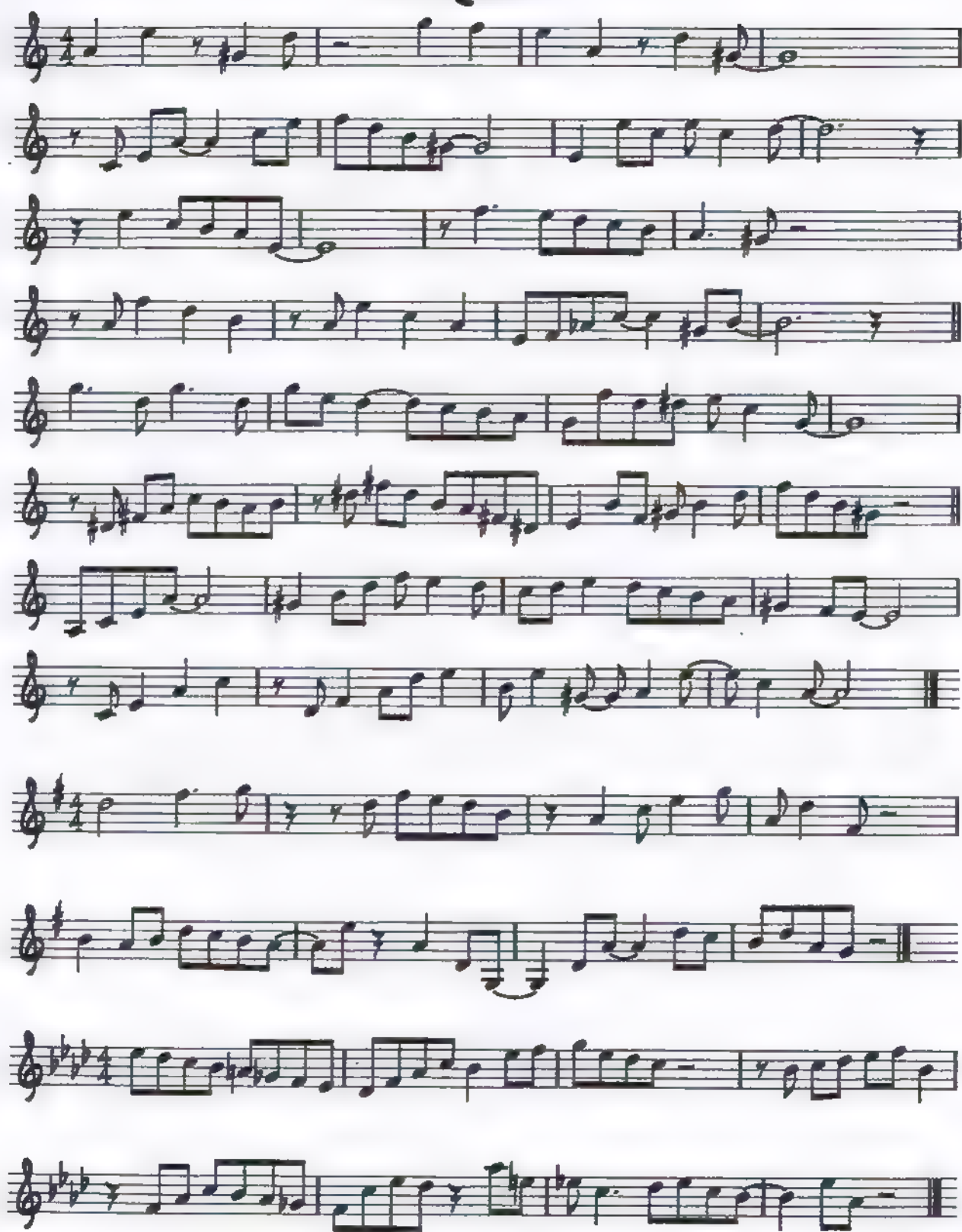
#18 (CONT)



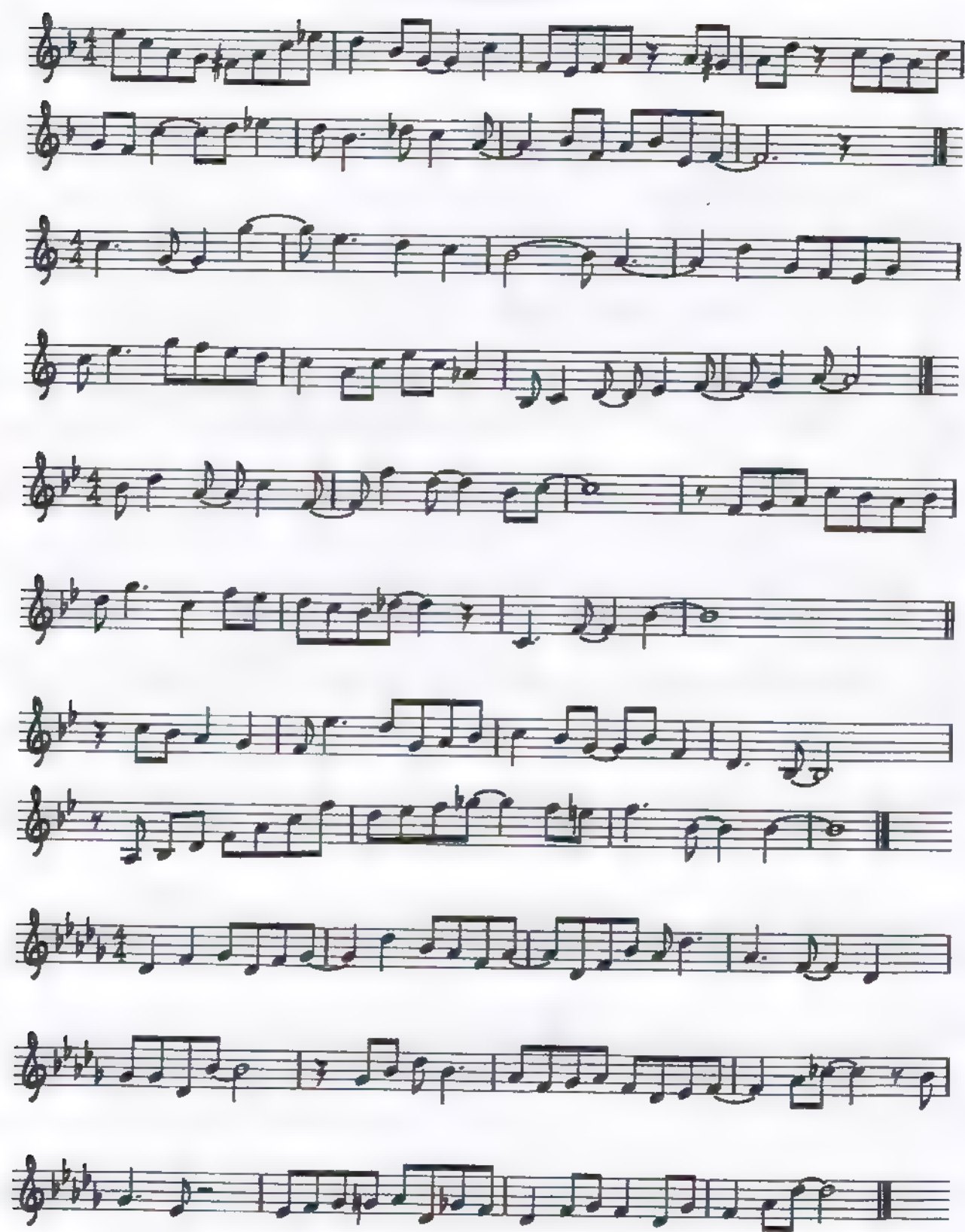
#19 RHYTHM SUMMARY



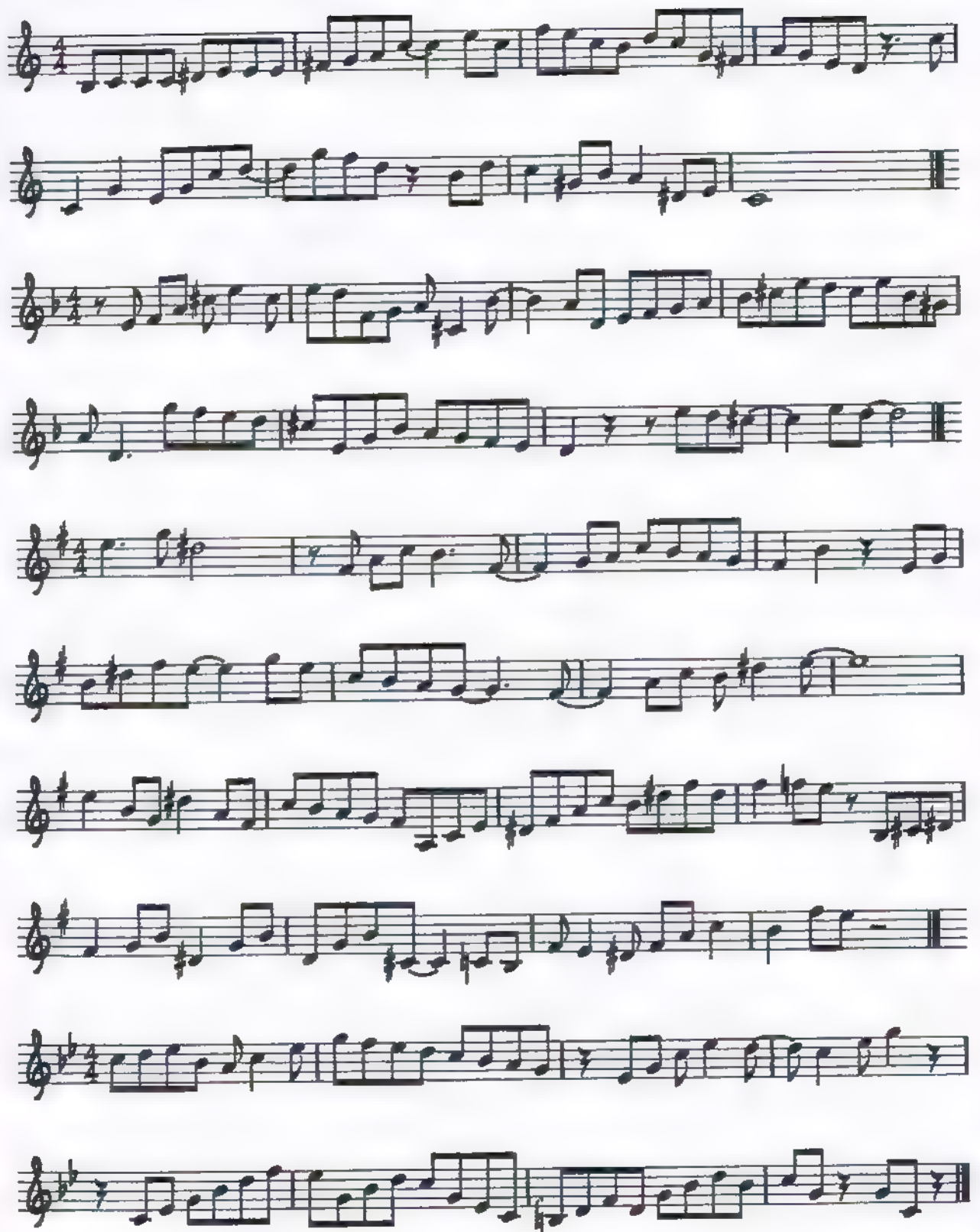
#19 (CONT)



#19 (CONT)






#19 (CONT)



#20 Triplet Introduction

(Basis of eighth note triplets)



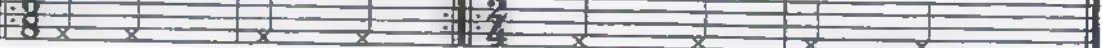
Rhythm (clap hands) 
 Counting 
 Meter (tap foot) 

1 2 3 4 5 6 1 2 3 4 5 6 1 + u 2 + u 1 + u 2 + u

1 2 3 4 5 6 1 2 3 4 5 6 1 + u 2 + u 1 + u 2 + u

1 2 3 4 5 6 1 2 3 4 5 6 1 + u 2 + u 1 + u 2 + u

(Basis of quarter note triplets)

1 2 3 4 5 6 1 2 3 4 5 6 1 + u 2 + u 1 + u 2 + u

A GLOSSARY OF RHYTHMIC TERMS

BEAT: Periodic, evenly spaced "slots" along the time continuum upon which musical events happen. The number of beats per minute is the **TEMPO**.

NOTE: Whole note, Half note, Quarter, Eighth, Sixteenth, Thirty Second note, etc. Symbols that represent both pitch and duration. Once the value of "One" is assigned to any note, the values of the others are proportional to that of the assigned note. In 3/2 time, where the half note is "One", the Whole note is "Two", for example.

REST: Same value as a note. Symbols that represent duration only (silent time).

MEASURE: Group of beats of defined duration and separated by bar lines. Also called "bars".

TIME SIGNATURE: Symbol resembling a fraction which defines duration and makeup of measures. Upper number defines number of beats ("Ones") per measure. Lower number defines the type of note assigned the value of "One".

TIE: Curved line used to express a note that straddles a measure, or to express a note that straddles the midway point of a measure to keep the rhythms easy to read. The note is split in two and connected by the tie. Two ties sometimes connect three notes, etc, for the same purpose.

RHYTHM: Specific combination of note values. In duple time (based on two or four) there are eight.

COUNT: Recitation of the "slots" in a measure where events can happen. Quarter note counting in 4/4 has four slots named "one/two/three/four". Eighth note counting in 4/4 has eight slots named "one/and/two/and/three/and/four/and". In the latter, "two" is really the third slot!

METER: Steady pulse imposed on music against which the various rhythms are expressed.

STUDY THESE TERMS UNTIL THEY ARE MEANINGFUL TO YOU!

#21 TRIPLET AND 6/8

123456 123456 123456 123456 123456

123456 123456 123456 123456 123456

1+U 2 + U 3+U 4 + U 123 4 5 6 789 10 11 12 1 + U 2 + U 3+U4+U

1 2 3 4 5 6 78910.11.12 1+ U2 +U 3+U 4+U 12 34 56 789 10.11.12 1+U2+U3+U4+U

#23 SIXTEENTH NOTE RHYTHMS

AA

AB

AC

AD

AE

AF

The exercise consists of 10 staves of music, each featuring a different key signature and a specific sixteenth-note rhythm pattern. The staves are labeled AA through AF. The key signatures are: AA (C major), AB (C major), AC (D major), AD (E major), AE (F major), and AF (G major). The remaining staves (BB through BF) are not labeled but follow the same pattern. The rhythm patterns are: AA (quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter), AB (quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter), AC (quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter), AD (quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter), AE (quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter), and AF (quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter).

#23 CONT)



#23 (CONT)

8E

2/4

8F

2/4

8G

2/4

8H

2/4

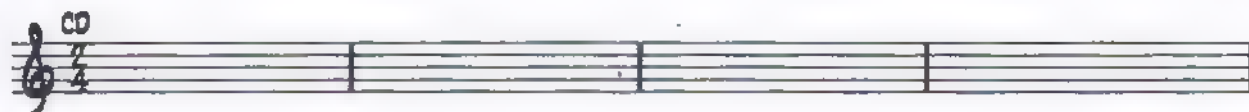
CA

2/4

CB

2/4

#23 (CONT)



#23 (CONT)

EE
2/4

EF
2/4

EG
2/4

EH
2/4

FA
2/4

FB
2/4

FC
2/4

#23 (CONT)

111

FD
2/4

FE
2/4

FF
2/4

FG
2/4

FH
2/4

GA
2/4

GB
2/4

#23 (CONT)

GC
2/4

GD
2/4

GE
2/4

GF
2/4

GA
2/4

GB
2/4

GC
2/4

GD
2/4

GE
2/4

GF
2/4

GA
2/4

GB
2/4

#23 (CONT)

113

14 staves of musical notation, each with a treble clef and a 2/4 time signature. The staves are labeled as follows:

- H8
- HC
- HD
- HE
- HF
- HG
- HH

Each staff contains four measures of empty space for notation.

#24 TIED SIXTEENTH RHYTHMS

AA

AB

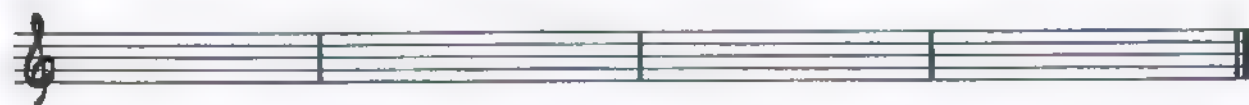
AC

AD

AE

AF

#24 (CONT)



#24 (CONT)

This musical score is for exercise #24 (CONT) and consists of 12 staves, each in treble clef with a 2/4 time signature. The staves are organized into six pairs, each corresponding to a specific note: CG, CH, DA, DB, DC, and DD. The first staff of each pair is labeled with the note name in the upper left corner. Each staff contains four measures, all of which are empty, indicating that this is a blank template for a student to write the notes for the exercise.

#24 (CONT)

119

DF
2/4

DG
2/4

DH
2/4

EB
2/4

EC
2/4

ED
2/4

#24 (CONT)

EE
2/4

EF
2/4

EG
2/4

EH
2/4

FA
2/4

FB
2/4

FC
2/4

FD
2/4

#24 (CONT)

121

FD
2/4

FE
2/4

FF
2/4

FG
2/4

FH
2/4

QA
2/4

QS
2/4

#24 (CONT)

QC $\frac{2}{4}$

QD $\frac{2}{4}$

QE $\frac{2}{4}$

QF $\frac{2}{4}$

QG $\frac{2}{4}$

QH $\frac{2}{4}$

HA $\frac{2}{4}$

#24 (CONT)

123

HB
2/4

HC
2/4

HD
2/4

HE
2/4

HF
2/4

HG
2/4

HH
2/4